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1. *The Sea hath its pearls.* Song. Words from the German, by H. W. Longfellow.
2. *To Blossoms.* Song. Words by Herrick.
3. *Oh! say not Woman's Love is bought.* Song.
4. *How shall I picture thee, Ladye fair?* Song.
5. *A Wish.* Song. Words from the German, by Dr. H. W. Dulcken.
6. *Stars of the Summer Night.* Serenade. Words by H. W. Longfellow.

Composed by Berthold Tours.

THESE six songs, by a composer who is gradually and legitimately making his way in public estimation, will have no charm for the admirers of the maudlin school of vocal writing, with which we have lately been nauseated. There is real musical feeling pervading all Mr. Tours' works; and if the manner in which the accompaniments in the compositions before us are woven in with the voice parts should give some little trouble to those who have directed their attention entirely to the conventional ballads of the day, we can assure them that it will be trouble well bestowed. "*The Sea hath its pearls,*" has an excellent melody, with a flowing quaver accompaniment, which obstinately continues, even when the voice is at rest. There is much character throughout this song; and the modulations, although somewhat frequent, are never unduly forced. "*To Blossoms,*" is a successful setting of Herrick's beautiful words, the expressive theme, in D minor, being admirably contrasted with an accompaniment, which twines around it with loving grace. This song will require an accompanist in perfect sympathy with the vocalist to give it due effect. No. 3 is as healthy a specimen of an unpretending song, well accompanied, as we have seen for some time. The theme is exceedingly simple; but it is so enriched by skilful and appropriate harmony as to render it in the highest degree attractive. The chromatic chords have the great merit of colouring the phrases, without in the slightest degree interfering with the flow of the melody; and vocalists will be glad to find that the words are set throughout with due regard to the accent. We are scarcely as much pleased with No. 4, although both melody and accompaniment show that the composer can never write mere common-place. The melody is not very striking; but a change from A major to F has a good effect; and the return to the original key is exceedingly well managed. No. 5 is a plaintive theme, with a characteristic syncopated bass. The song is simple in construction, as it should be to express the feeling of resignation conveyed in the poetry. The sudden minor chord, on the words "*dared I not,*" is plaintive in the extreme. No. 6, to Longfellow's poetry, is a commendable attempt to set some verses which are in themselves so musical as to have tempted many composers to undertake the same task. Mr. Tours has composed a graceful little Serenade, which a good tenor singer may make extremely effective. The phrase "*She sleeps,*" is treated with much delicacy and refinement; the lengthening out of the word "*She*" for the entire bar, against the moving accompaniment, is an exceedingly happy idea; and the interrupted close prolongs the final sentence with a lingering beauty thoroughly in consonance with the words.

LAMBORN COCK, ADDISON AND CO.

Three Duets for the Pianoforte.

- No. 1. *Esquisse.*
2. *Serenade.*
3. *Bolero.*

Composed, and dedicated to her Children, by Lady Thompson.

THESE charming contributions to the store of good music for young players will be welcomed by all who feel how important it is that the taste, as well as the fingers, should be carefully cultivated at a time when the mind is most ready to receive and retain impressions. Lady Thompson—better known as Kate Loder, the name under

which she earned her reputation both as a pianist and a composer—is one of the brightest ornaments of the Royal Academy of Music, in which Institution she received her education; and it is gratifying to find that, although she has now retired into private life, her sympathies are with the art which she has done so much to elevate and adorn. No. 1, an elegant little sketch in A minor, is excellent as a study both for touch and phrasing. The *Secondo* is simply written; but so skilfully woven in with the *Primo*, as to compel that sympathy between the two performers which is indispensable in duet playing. The change into F major is extremely effective; and after the return to the subject, in the original key, the pertinacity with which the minor second of the scale is used cannot fail to be observed, even by the young players for whom these pieces are specially designed. No. 2 is a flowing and melodious subject, in $1\frac{2}{2}$ rhythm, the *Secondo* moving in triplets throughout. Unpretentious as this little duet is, every phrase is instinct with true musical feeling; and played with the refinement of touch which the theme demands, it is certain to please wherever it is heard. No. 3 is full of character, and composed in the true spirit of a Bolero. It begins and ends in G minor; but the sudden transition into the Tonic major is charmingly fresh; and like all duets written by artists, the *Secondo* is not merely an attendant upon the *Primo*. These graceful little pieces so thoroughly recommend themselves that we need do little more than call the attention of professors to their publication, feeling convinced that wherever they are introduced, the pleasure to teacher and pupil will be mutual.

Sonnets and Songs without words, for the Pianoforte.
By C. Hubert H. Parry. Book 2.

- No. 1. *Resignation.*
2. *L'Allegro.*
3. *Il Penseroso*

GRACEFUL and well written as are these pieces, there is scarcely sufficient interest in the subjects to tempt the player onward. Of the three, we prefer the first, which has a calm theme in sympathy with the title, and moreover is not too much prolonged. The second piece has a well marked subject for the left hand, with a light accompaniment for the right, a melody afterwards being played, with a semiquaver accompaniment for both hands. No. 3 has some extensions which will require to be well studied. The harmonies in all these pieces are occasionally somewhat overlaid; but they are generally correct, and treated with the skill of a practised musician.

Twilight Reveries; for the Pianoforte.

Fairy Flowers. Morceau de Salon, pour Piano.

Composed by Frederick H. Cowen.

MR. COWEN'S Reveries are difficult to play, but they contain passages of much grace. We presume that Reveries are allowed to be somewhat discursive; and we may say that advantage is taken of this privilege in the present instance. Moreover, in the first piece the hands get terribly in the way of each other where the triplet passages occur. We infinitely prefer the second Reverie, which is better music, and much more intelligible, although we would willingly dispense with many of the extensions, which occasionally add to the difficulty of performance without increasing the effect in proportion. "*Fairy Flowers*" is an elegant little piece, which should find favour with all who possess elastic fingers and a refined touch. The opening subject is extremely fantastic and pleasing. The *cantabile* theme, in D flat, forms an agreeable contrast; and although perhaps somewhat suddenly broken off, the short relief it affords from the rapid semiquaver passages which precede and follow it is exceedingly grateful. The recurrence of the original subject has a good effect; and a *coda* winds up this sparkling composition with much brilliancy. Judging from the pieces before us, we should most unhesitatingly say that Mr. Cowen has more talent for writing light

Mazurkas than Reveries; but why, may we ask, should a piece with the English title "Fairy Flowers," be called a "Moreceau de Salon, pour Piano"?

Maiden's Flower Song. The Words from "The After-glow."

The Swallow. Song. Ditto.

The Owl. Song. Ditto.

I Sing because I Love to Sing. Two-part Song. Ditto. Composed by Ciro Pinsuti.

SIGNOR PINSUTI has the art of writing well for the voice; and his music, even when it is not strikingly original, is never dull or commonplace. "The Maiden's Flower Song" is a charmingly fresh composition, and is certain to become a general favourite. The character of the words is most faithfully reflected in the melody, and the accompaniment is appropriately light and playful throughout. The change into E minor, and, after the double bar, the sudden transition from D major into B flat, are really excellent points in this graceful song. "The Swallow" is another clever little composition, in which the bird does not unduly obtrude himself, and, indeed, may even be welcomed as a cheerful companion. The shake on E flat in the accompaniment, whilst the voice carries on the melody, is extremely effective. "The Owl" is one of Mr. Scentley's songs; and, although full of character, it is scarcely a character which we admire. As a rule, descriptive songs are dangerous compositions to undertake; and in this case, notwithstanding the clever and musicianlike passages running throughout the accompaniment, we think the composer has scarcely been so successful as in the more simple songs we have noticed. The changes of key are, however, most judiciously managed; and a dramatic vocalist, aided by a good accompanist, may make the song attractive. The two part song, "I sing because I love to sing," is a favourable specimen of Signor Pinsuti's simple part-writing. The melody is extremely elegant, and two singers who can sympathise with each other will be certain to make this composition please an audience.

JOSEPH WILLIAMS.

God speed the Galatea. National Song, with Chorus *ad lib.* Written and composed by Alfred B. Allen.

NATIONAL SONGS are multiplying; and it appears exceedingly probable that in a short time every Prince will have a composition to himself. The Prince of Wales has already been "blessed" to his heart's content in music; and our "sailor Prince" is now coming in for his share. Whether Mr. Allen is desirous that the prayer for the safety of the Galatea, "wherever she must sail," should be universally used, we do not know; but in his poetry he confines it to "every town and vale," so that a village on the top of a hill is not called upon to be loyal. Musically, the composition before us is not to be criticised. It is full of plagiarism, mostly from "God bless the Prince of Wales"; and we only mention its publication as a sign of the times. Much as we admire patriotism and nationality, we cannot but think that a personal musical tribute to each member of the Royal Family is scarcely a thing to be encouraged.

C. LONSDALE.

Take, oh take. Page's Song from *Measure for Measure.* Words by Shakspeare. Music by C. A. Macrone.

THIS song forms No. 7 of the "Shakspeare Vocal Magazine," and is obviously the composition of one who earns her right to enrol herself amongst its contributors by a deep sympathy with the poetry she undertakes to illustrate. The melody is, perhaps, written for a tenor, as we perceive it has been sung by Mr. Benson, but it would be equally effective for a contralto. It is an exceedingly graceful song, and the harmonies are throughout unobtrusive and thoughtful. A point worthy of observation is where the voice part is lengthened out to the words "Bring again" upon the dominant harmony, and drops

afterwards to the tonic minor. This composition should be a favourite with vocalists who aspire to sing Shakspeare's poetry, wedded to appropriate music.

DUFF AND STEWART.

My dear Village Bells. Song. Words by Henry Beales. Music by Claudius H. Couldery.

FROM the mass of songs pressed upon us for review, we select this one as a really good composition by a thoughtful musician, and an earnest disciple of a pure and legitimate style of writing. We conscientiously recommend this song to all vocalists who love a genuine English ballad; and feel much pleasure in recording the fact of Mr. Cummings' having already testified his appreciation of the composition by singing it in public. Both melody and accompaniment do equal credit to Mr. Couldery; and we counsel him to persevere in a style of composition for which he has evidently much talent.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

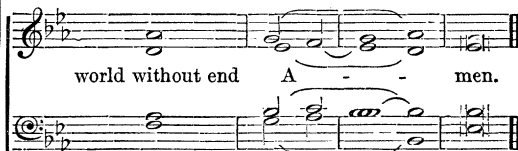
DEAR SIR,—With reference to the letter in last month's number of your excellent paper, I have to say that, in my opinion, two cadences at the end of the "Gloria Patri," would be monotonous in proportion to the number of Psalms appointed in succession; and that the ever-varying cadence is an advantage, artistically, in a service which has the same cadence repeated many times, under any circumstances, in the Prayers, whether plagal or otherwise. The want will, perhaps, be met by my illustration, where it will be found that the last two bars are taken slower (the usual half-pace), which, with the different pointing of the words—a reminiscence of the services at New College, Oxford, in 1861—I have adopted in an American Psalter, now in course of preparation by

Yours, sincerely,

JAMES PEARCE, Mus. Bac., OXON.

July 18, 1869.

Of Philadelphia, U.S.



TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I beg leave to correct some mistakes made by the writer whose review of *The Supplemental Hymn and Tune Book* appears in the *Musical Times* of this month.

After noticing that in my setting of the Hymn "The foe behind," "each verse has been most accurately timed in minutes and seconds," and "the whole then carefully cast up;" and the writer says "after which we have a number of alternative naturals and other signs," (the italics are mine). Permit me to say this is not the case; there is not one single alternative accidental natural, sharp, or flat, to be found from the beginning of the tune to the end. I may say further, that of three superfluous accidentals which appear, two escaped erasure by mere oversight, and the other—inserted parenthetically—occurs at a point where my intention might not unreasonably be questioned, even by musicians. As the writer does not state that any of the "other signs" used are uncommon or unnecessary, I proceed to notice what he adds. viz.:—"not forgetting an alternative accompaniment which tends materially towards running the *Lizymn Tune* to the unconscionable length of sixteen pages." Allow me to say, that the *Hymn Tune* was all "set up," and ran into precisely the same unconscionable number of pages before the alternative accompaniment was composed, the addition thereof merely resulted in the deepening of pp 253-5, which, in the original proof in my possession, appear uniform with the four succeeding pages.